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WRITERS GUILD FOUNDATION

# The Screen Guilds' Magazine

THE SCREEN ACTORS'  
GUILD EXHIBIT

at

The California - Pacific  
International Exposition

JUNE 1935

VOLUME 2 ❖ NUMBER 4

Price 20 Cents





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## The Screen Guilds' Magazine

Vol. 2 June, 1935 No. 4

Published jointly by the Screen Writers' Guild of the Authors' League of America and the Screen Actors' Guild.

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# Best Screen Play Selection Postponed

**A**NNOUCEMENT was made in the May issue of The Screen Guilds' Magazine that a new feature, a selection of the Best Screen Play of the Month, would appear in the June Magazine. Following up this announcement, the Screen Writers' Guild office sent out a list of releases and a ballot for members to indicate their choice.

But, for several very important reasons, the Magazine Board decided that it would be necessary to postpone this feature until the July number. In the rush to include the selection in this issue a list of releases taken from one of the trade papers was sent out. It was found, too late to make correction, that the list was for New York releases and included a number of pictures which had not been released locally. Obviously, this gave an unfair basis for a vote from the members, who had had no opportunity to see these pictures. And the list did not include some of the pictures shown in Los Angeles during the period covered.

A second reason for postponement was the feeling of the Boards of both Guilds that the Writers' selection should make its first appearance at the same time as the Actors' selection of the Best Performance of the Month. Rushed with preparations for their big exhibit at the San Diego Fair, the Actors' Guild office was unable to undertake a ballot on their selection this month.

A third and most important reason was the decision to change the date of publication of the Magazine so that these selections could be made on a calendar month basis instead of a thirty day period from 15th to 15th. Hereafter, The Screen Guilds' Magazine will be published on the 10th of the month of the date of issue.

**B**ALLOTS will be distributed as near to the date of each issue as possible so that the voting will be finished and the awards announced while the pictures are still current in the country's theatres. In this way it is hoped that the best pictures will receive not only merited recognition, but increased receipts at the box office.

This is directly contrary to the all too frequent plan of selecting the "best" pictures on the strength of their box office draw and without regard to their artistic qualities.

In voting, members of the Guild are urged to select those productions that represent the best job from a writing point of view, regardless of the business they do and regardless of what studio happened to make them. In the past, studio politics and a picture's gross receipts have had entirely too much to do with its selection for highest honors.

The three pictures receiving the high-

*By The Editor*

est number of votes each month will be voted on again at the end of the year in the writers' selection of the "best screen play of the year." For 1935, of course, it will be necessary also to consider those pictures released before the adoption of the present plan, but thereafter the 36 monthly selections will automatically become the nominees for the yearly honor.

**C**ERTAINLY no group is better qualified to pass on the merits of motion pictures than the men and women who write them. They will be chiefly concerned, it is hoped and believed, with the dramatic excellence of the picture without undue regard either for mere box office draw or some vividly outstanding performance by a member of the cast. A picture may turn out to be a phenomenal money-maker for some merits, or the popularity of some reigning star may bring to an otherwise mediocre production unwarranted acclaim.

From the writers, therefore, should come the truest appraisal of the industry's product, and their selection should actually be "THE BEST SCREEN PLAY OF THE MONTH."

## Best Performance of the Month

**A**PPEARING on this page is an announcement of the Screen Writers' selection of the best written Motion Picture of the month. This new feature will appear in the next issue of The Screen Guilds' Magazine and will be joined by a selection of the Best Performance of the month by the members of The Screen Actors' Guild.

Heretofore critics on newspapers, trade papers and magazines, chatter writers, fan magazine reviewers, anyone else who could get his stuff printed, have nominated actors for best performances. But no medium has been available for the best judges of acting, the actors themselves. Who better than they can determine the value of a screen performance?

Now we have the medium and the

means for securing the opinion of the actors. Express yourselves, my friends.

**T**HIS award will honor an actor while his performance is fresh in the minds of the public. It will help to draw business to the theatres as the selection will be released to all the news services. It will give a fair basis for judgment on the outstanding performance of the year. And it will secure national publicity for our organization.

If credit is to be given; if fine work is to get due acclaim, let us give the credit, let us express our appreciation of those who raise the standards of the whole profession.

A list of the current Los Angeles releases will be sent to each member of

*By Kenneth Thomson*

The Screen Actors Guild each month with a ballot for the indication of his choice of the best performance in these pictures. The actor (man, woman or child—bit player or star) who receives the greatest number of votes will be rewarded with the laurels for the best performance. The next two highest in the voting will be given honorable mention.

At the end of the year, these monthly selections will be used as the basis for a vote on the outstanding performance of the year. An award that will merit the attention of the entire motion picture public.



# Screen Writers' Guild

## THE SCREEN WRITERS' GUILD

of  
The Authors' League of America

### OFFICERS

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Nunnally Johnson.....VICE-PRESIDENT  
John Grey.....TREASURER  
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## Membership Committee To Act as Contact Group

THE membership of the Screen Writers' Guild is especially urged to cooperate with the new Membership Committee, under the Chairmanship of Joel Sayre, since the function of this Committee has been extended to include that of a liaison body between the membership and the Executive Board. The Membership Committee, being in closer personal contact with the membership than the Executive Board, is the ideal Committee to receive critical reactions from the membership as a whole.

If you have any criticism or suggestion regarding the policy of the Guild leadership, just contact a Membership Committeeman and your ideas will be discussed immediately by the Membership Committee and transmitted to the Executive Board for action. It is only by such free expression of opinion by any and all members of the Guild that the democratic character of the Guild can be preserved.

Members are also urged to ascertain if the writer with whom they are collaborating is a member of the Guild, and if not, to use their best efforts to get him to join. Guild shop, the ultimate goal toward which we are striving, becomes possible in direct ratio to the degree to which the Guild attains one hundred per cent membership among all available screen writers.

The names of the new Membership Committee are listed elsewhere on this page.

## Fifty New Members

SINCE the last report of the Membership Committee, more than 50 new members have been added to the roster.

## Commission On Conciliation, Arbitration and Ethics Report

CONTINUING its record of splendid achievement, the Commission on Conciliation, Arbitration and Ethics of the Screen Writers' Guild, under the chairmanship of Seton I. Miller, has successfully closed a number of recent cases as summarized below.

This demonstrates, again, the immense practical value of this branch of the Guild's Services. It is available to all members.

During the current month the Commission on Conciliation, Arbitration and Ethics has handled twenty cases. Of these, six were complaints of unfair advertising; five were conciliated to the satisfaction of all parties and one case is still pending. Eight were screen credit complaints, all of which were satisfactorily arbitrated; six cases were concerned with the collection of salaries and fees for services rendered and in payment for material used in production; in five instances all monies due were collected for the members and in one case the charges were not substantiated.

## An Appreciation

Screen Writers' Guild  
1655 No. Cherokee Ave.,  
Hollywood, Calif.

Gentlemen:

We wish to express our sincere gratitude for the expeditious manner in which our complaint was handled by the Commission on Conciliation, Arbitration and Ethics of the Screen Writers' Guild and the Guild's counsel, Mr. Laurence W. Bielensohn. Within a week after the presentation of our complaint, the matter was settled to our complete satisfaction.

We were amazed by the smooth power the Guild exercises in such matters as ours—a complaint that ran the gamut of the cross-currents that threaten every member of the Guild. In us you have created two staunch boosters of the Guild's services.

Thanks again for the speed shown by the organization and its equitability in adjusting our case.

Sincerely and respectfully,  
(Signed) Wallace Sullivan  
Edmond Seward

## Robert N. Lee Added To Magazine Advisory Committee

ROBERT N. LEE has been added to the Magazine Advisory Committee. Nunnally Johnson and Harlan Thompson are the other two members of the committee.

## Social Committee Plans

SEVERAL social and sporting events are being discussed for the near future, among them a golf tournament and a dance. When these ideas reach a tangible form, announcements will be made.

*The Screen Guilds' Magazine*



# Screen Actors' Guild

## OFFICERS

Eddie Cantor	President
Robert Montgomery	1st Vice-President
Ann Harding	2nd Vice-President
James Cagney	3rd Vice-President
Kenneth Thomson	Secretary
Richard Tucker	Asst. Secretary
Lucile Gleason	Treasurer
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Arthur Byron	Frank Morgan
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Berton Churchill	Chester Morris
Dudley Digges	Alan Mowbray
Leon Errol	Edward G. Robinson
C. Henry Gordon	Ivan Simpson
Miriam Hopkins	Spencer Tracy
Boris Karloff	Arthur Vinton
Claude King	Warren William
	Lois Wilson

## ADVISORY BOARD

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Marion Davies	Jessie Ralph
James Dunn	C. Aubrey Smith
Norman Foster	Charles Starrett
Clark Gable	Lyle Talbot
James Gleason	Genevieve Tobin
Lillian Harvey	Thelma Todd
Murray Kinnell	Lee Tracy
Otto Kruger	Morgan Wallace

## NOMINATIONS

### For Your Information We Repeat:

The Nominating Committee appointed by the Board of Directors has chosen the following slate:

## OFFICERS

Robert Montgomery	President
James Cagney	1st Vice-President
Ann Harding	2nd Vice-President
Chester Morris	3rd Vice-President
Kenneth Thomson	Secretary
Boris Karloff	Asst. Secretary
Warren William	Treasurer
Noel Madison	Asst. Treasurer

## ELEVEN DIRECTORS TO BE ELECTED FOR THREE YEARS

Warren William	Robert Young
Fredric March	Donald Woods
Alan Mowbray	Robert Armstrong
Arthur Byron	Paul Harvey
C. Henry Gordon	Lyle Talbot
	Edward Arnold

Only paid up Class A members are entitled to vote, and a ballot will be sent by mail to all in this Class.

## Annual Meeting Postponed

BECAUSE President Eddie Cantor fell a victim to the cutters (surgical, not film) and because Vice-President Robert Montgomery will be out of the city, the Annual Meeting of the Screen Actors Guild has been postponed for a month.

In addition to this, the officers of the Guild have been working night and day on the preparation of the exhibits for the San Diego World's Fair. The enormous amount of work entailed on this extremely important undertaking has delayed preparation of reports on regular Guild matters.

Under the circumstances, the Board of Directors felt that the only thing possible to do was to postpone the meeting.

Announcement of the definite date for the Annual Meeting will be mailed to each member within the next few days.

## Members' Assistance Required For Exposition

VARIOUS members of the Guild will be called upon from time to time to assist at the Motion Picture Hall of Fame exhibits at the San Diego Fair. The exposition is scheduled to run for six months. This means that a large number of members will be needed to handle the work, which will be divided up so no one will be asked to devote an unreasonable amount of time.

Officials of the California-Pacific International Exposition (to give it its correct title) estimate an attendance in excess of five millions of people. Our exhibit will be one of the big features and will undoubtedly attract a great majority of those who attend.

Elsewhere in this issue is a long description of the Motion Picture Hall of Fame at the California-Pacific International exposition.

# The Junior Guild

## A Message From President Pat Somerset

THIS is the first opportunity I have had to reach all the Junior Guild members to thank them for the great honor they have bestowed upon me by electing me as their President. I am aware of the responsibilities of the position and shall do my best to fulfill them.

Successful operation of The Screen Actors' Guild depends upon every member. The word Guild means a combination of craftsmen for the mutual benefit of all. No one should look for an excuse or alibi to shirk his duty. Each member by working for the Guild works for himself, helps to improve his own working conditions, makes increased compensation a near, not a remote, possibility.

We are faced with a serious problem. The National Recovery Administration Act has been held unconstitutional, nullifying the code which regulated the Motion Picture industry. Thus, the Guild becomes all important. It is only through this mutual organization that we can protect ourselves.

The Screen Actors' Guild is a prac-

tical necessity. Through it we can achieve much; without it we are helpless. The greater the Guild membership, the sooner we can arrive at a solution of all the problems of working conditions and compensation.

THIS means that every member should work continually to increase the membership, should explain to his non-member friends the great advantages to be gained by joining the Guild. Also, members should realize the necessity for keeping in good standing with paid up dues so they may have a voice in the organization.

In the past some members have used the excuse of personal dislike of an officer or committeeman to neglect their duties to the organization. I earnestly hope that we can get away from such pettiness. Loyalty to the Guild and its aims should eliminate any personal animosities. I am sure that all of the officers, whom you have elected, feel their responsibilities as keenly as I do and will work whole-heartedly for the common good.

(Continued on Page 11)



# The Motion Picture Hall of Fame . . .

**S**AN DIEGO'S World's Fair—officially known as the California-Pacific International Exposition—is now open. It opened with a blaze of glory, lights, bands, movie stars, side-shows, and a speech made by President Roosevelt over the telephone. Thousands were on hand for the opening, May 29, and countless thousands are wending their way daily through the magnificent grounds.

There are buildings and exhibits from countries all over the world. Exposition executives have left nothing undone to make this the last word in world's fairs. And—one of the biggest drawing cards of the entire exposition is sponsored by the Screen Actors Guild and the Dominos. It is the Motion Picture Hall of Fame—the most elaborate effort ever made to bring the general public closer to the motion picture industry and its relation to the public in the mysterious making of the films that have become the world's greatest entertainment.

**T**O list everything that is included in the motion picture exhibit would require a book, so only the high spots will be touched in this article. Number one spot, as far as the public is concerned, is held by the group who daily are actually filming a picture on a special set in one section of the building. Here is seen a cast of five players, a director, a cameraman and a full tech-

nical crew with the last word in cameras, lighting equipment and sound-recording apparatus.

The director is Richard Tucker. The players are Florence Short, Warren Burke, Helen Mann, Walter McGrail and Amron Isle. James Palmer is the cameraman, and Joe Carpenter head gaffer. Mole-Richardson, largest manufacturer of studio lighting equipment in the world, is furnishing the lights. RCA is furnishing the sound equipment, and the Mitchell Camera Company the cameras. Max Factor is furnishing the makeup, as well as staging an elaborate makeup exhibit.

**S**TEPPING into the Hall of Fame is like walking into a Hollywood studio, for on all sides one sees sets that have been used by film companies in shooting some of their most noted pictures. There is a set from Universal's "Bride of Frankenstein," one from Paramount's "The Crusades," one from RKO's "She," another from Walter Wanger's "Shanghai," and one from the latest Grace Moore film for Columbia, "Love Me Forever."

In the auditorium is one of the most unique features of the exhibit. It is a puppet show, which is a musical revue. Every puppet is a replica of a noted screen star, and the high spot of the revue is the appearance of a miniature Sally Rand doing a fan dance. This comes from the Hollywood Marionettes.

*By Hal Hall*

Walt Disney has an exhibit showing every detail in the making of a Mickey Mouse cartoon. Walter Lantz also has an exhibit showing each step in making animated cartoons. There is also a collection of instruments for making sound effects for the comic cartoons. Thus the public for the first time gets a glimpse behind the scenes.

**L**ITERALLY, there are hundreds of costumes, and parts of costumes. Some of these carry you away back in the early days of films. There is one of the famous burlap shoes worn by Charles Chaplin in "The Gold Rush." There is a statue of that old-timer, Bill Hart, strapped to which are his famous two guns.

Among the outstanding costumes are: Boris Karloff's from Universal's "Bride of Frankenstein"; Wallace Beery's from "Viva Villa"; Maurice Chevalier's from "The Merry Widow"; Marion Davies' from "Operator 13"; Miriam Hopkins' from "Becky Sharp," and many others.

A tear almost pops from the eye of the sentimentalist when he wanders along and suddenly sees Mary Pickford's famous curls. Yes, they were saved when she finally cut them off. Next to the curls reposes a hand of King Kong. And there beside it are



Architect's Drawing of The Motion Picture Hall of Fame Building at the California-Pacific International Exposition, San Diego, May 29 to November 11, 1935



## ... At The Fair

Chaplin's baggy pants and funny shoes. For the lovers of Western pictures Buck Jones and Ken Maynard have sent down some of their saddles and guns and hats.

ONE of the most priceless exhibits is a set of 320 historical motion picture stills. Many of these date back to the very start of the film business. There is a Lumiere camera of the vintage of 1895, also a camera made in 1912 for recording sound films—although it is generally believed sound recording is a thing of just a few years. One could go on and on describing the exhibits. It is sufficient to say that never has there been such a motion picture exhibit in history.

To Kenneth Thomson, secretary of the Screen Actors Guild, Lucille Webster Gleason, treasurer of the Guild, and to Richard Tucker, goes the credit for bringing this Motion Picture Hall of Fame out of the dream stage to a state of realization. They have worked for months getting it lined up and handling the hundreds of matters of detail involved.

A feature of the exhibit, which is to give thrills to thousands of owners of "home movie" cameras, is the Amateur Movie Day that is observed each Monday. On Mondays owners of the little cameras are permitted to photograph the players alongside the pro-



(Photo by Powell Press Service)

THESE amazingly clever Film Star Marionettes are presented in a miniature musical revue as an adjunct to The Motion Picture Hall of Fame at the California Pacific International Exposition. Gordon Graves (left) and Joseph Finley (right) of the Hollywood Marionette Theatre are shown here as Max Factor, Maestro of Make-up, puts the finishing touches on the Joe E. Brown puppet. Graves is holding "Sally Rand" and Finley supports "Will Rogers".

## The Screen Actors' Guild Exposition Committee

Lucile Webster Gleason, chairman

Joan Bennett  
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Ruth Chatterton  
Claudette Colbert  
Joan Crawford  
Marion Davies  
Bette Davis  
Dolores Del Rio  
Sally Eilers  
Kay Francis  
Ann Harding

Miriam Hopkins  
Jeanette MacDonald  
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Edward Arnold  
Warner Baxter  
Joe E. Brown  
James Cagney  
Eddie Cantor  
Leon Errol

Clark Gable  
James Gleason  
Boris Karloff  
Edmund Lowe  
Fredric March  
Robert Montgomery  
Chester Morris  
Lyle Talbot  
Kenneth Thomson  
Richard Tucker  
Warren William

fessional cameraman. They will have the advantage of the lighting and the advice of the cameraman while making actual scenes of the picture.

GUILD executives and leaders of the film industry all feel that this exhibit will be a boon to the countless thousands of visitors who will come to California and who will not be able to get inside a studio gate. In the Hall of Fame they will have a miniature Hollywood. They will get behind the scenes and see just how everything is done. And as prominent players will be visitors day by day throughout the run of the exposition, they will be able to see the stars close up. Guild members are flocking to the support of the exhibit and will cooperate by their presence on the special days when stars are needed.



# Why Extra Lists Have Been Cut

THE simple twenty-eight word announcement that Central Casting Corporation was automatically dropping the names of extras who had been inactive for six months apparently precipitated discussion out of all proportion to its merit. The natural human tendency to read into a group of words motives that never had been imagined by the authors became operative, and Central Casting was besieged with personal and telephone calls. Explanations made that the intention to prevent extra players, who had been absent from the city and returned, or engaged in other work, from "getting a couple of days a week to fill in," at extra work, and that probably not more than 25 or 30 people would be affected, didn't seem reasonable. However, that was and is the intention, and there is no other dark and hidden motive.

There is a very limited amount of extra work, notwithstanding the belief of some thousands of good people that there is an endless supply. What there is must be conserved for those depending on it, and new registrations and renewals of old registrations would merely spread the work, already too thin, a little thinner.

At the risk of tiresome repetition, but a very few people can make a living at extra work, and then it will not be a very generous living. To illustrate, \$30.00 a week is not a princely income. A good stenographer or shipping clerk will top that without an effort; yet *but 115 extra players earned that or more last year!* I hope that statement will sink in—deep.

I realize, however, that several thousand people will see no reason why they should not be one of the 115, and in that lies much of our difficulty. It is the incurable optimism of the individual; his or her ego; the conviction that he or she is of real value above—or at least as good as—all others, which keeps them hanging to the edges of the industry.

THE plain fact is that very few extras are really valuable *and none at all essential*. I doubt if there are more than 100 men and women in the extra ranks who are good all around outstanding people whom the studios would miss! Nearly all these have the physique, carriage, personality, individuality which gives them distinction. They stand out from the crowd, and every studio needs them. They can portray ladies and gentlemen, and with that distinctive per-

sonality, as one of our lecture course speakers said recently: "you have nothing to do—God attended to that." The possession of a fine wardrobe does not automatically convert its wearer into a lady or a gentleman.

Extra players form highly specialized groups of character types, chosen to create the human atmosphere of a wide variety of the places and conditions depicted in motion pictures. The rising standard of motion picture production has necessitated a higher standard in the appearance and other qualifications of the extra players, and this organization has higher pictorial quality than ever before. And the studios lean less and less to make-up and more to individual typing, which adds a further restriction to the availability of the individual.

AND, though many extras will not understand this willingly, in our casting work we are not sending mere human bricks to a studio to build into a dull red wall. We try to fill exact specifications as exactly as possible. A studio does not say:

"Send us forty people," but says:

"Send us twenty men and twenty women between 25 and 40, smartly dressed in fashionable sport clothes, who look as if they were accustomed to the best New York or Long Island society."

Frankly, if two such calls are received for the same day this office has trouble filling them! The possession of white flannels or riding togs does not automatically supply poise, grace and manner, which the possessors of the clothes don't always understand.

There is the instance of the gambler who became successful and decided to mix with good society, so ordered a three hundred dollar suit of evening clothes and hired a valet. Donning the clothes, he asked the valet: "Gentleman, eh?" "No, sir, gambler, sir," replied the valet.

THE studios need extra players, atmosphere people and "just people." The first group needs experience and appearance, as indicated. The second and third groups may be drawn merely from general types. To have the former available when needed they must be able to live, and this means they should receive sufficient income to maintain themselves decently.

By Campbell MacCulloch

However, the available sum spent by the studios for extra work is insufficient to maintain more than a few hundred people—as was recently shown by the figures published in these columns, and so the solution of the extra problem is not and cannot be mechanical rotation of calls—because the necessities of production make personal selection necessary—but reasonable restriction of numbers, commensurate with the amount available to pay these.

And in this connection it may be noted that the scale of pay for the extra has risen steadily. Many still in the business recall when \$3.00 was the accepted wage for an extra, who was also asked to juggle props. The scale rose to \$5.00 for some and this became a standard and now we have \$15.00 as the accepted figure for a dress type. But in spite of the increased rate of pay the general situation of those who try to support themselves by extra work has not changed, since the numbers employed have steadily decreased.

BECAUSE the studios recognized that the work of assigning extra calls is actually a selection task, a year or more ago they agreed that they would no longer "request" extras. Almost completely they have lived up to that agreement; the occasional exception being when a forceful director succeeds in bullying the studio casting office into asking for certain names. This office is within the agreement in refusing such requests.

Two days before this was written a studio casting office telephoned saying it was forced to "request" a certain number of people on demand of a director; that the director threatened to walk off the set if he did not get the people he wanted. We replied that we would not fill that request call and that the action of the director was something that lay between himself and the head of the studio. The request was withdrawn.

IRRESPECTIVE of the personal opinion of those seeking extra work, referred to a few paragraphs back, there is a wide difference in those who seek this work. Some are earnest and ambitious to advance, and others—by far the

(Continued on Page 20)



# Let's Have A Motion-Picture Kindergarten

I SPEAK from an all-around ignorance of complicated business organizations. My own business (Fiction Writing Neatly Done, 5c a word and up) employed nobody but me. The comforting recurrence of Wednesdays lured me from that to a motion picture studio. My only previous experience in a complex organization was gained during six frenetic months with an advertising agency.

I could write better than I did anything else, which gives you some idea. I had tried to get a job on every newspaper and magazine in New York, from "Field and Stream" to "The Film Daily." The advertising agency hired me because the personnel man thought I had the consumer's point of view on cosmetics. I became an Assistant Account Executive, at twenty-five dollars a week.

MY first ten days in the agency were spent taking what was called the Short Course. I sat for a day or part of a day with the proof-reader, the secretary of the art department, the media expert, the space buyer, the research department. I learned the difference between eight-point Bodoni and Bernhard Cursive. It was explained to me by the outdoor advertising man that twenty-four sheets, tastefully prepared, actually improve a landscape.

I knew the questions bell-ringers ask housewives about refrigeration. I had a notion how to get better coverage in Pittsburgh, and in what season of the year to advertise frozen fish in Beatrice, Nebraska. I had a general idea of how an advertisement was prepared, and what steps were necessary to place it in a magazine or on a car card. A rough lay-out was no mystery to me.

My second experience with Big Business was gained in Hollywood. The life cycle of an advertisement from brain to page is simple, compared to the process of transferring a picture from its original author's mind to the screen. The writing of a script is technically more complex than the writing of copy.

As a copy-writer my problem was to get as much sales-talk as possible in a five-inch square set in an ocean of white space and garnished with a four-color cut showing a radiant housewife scouring a pot with Shino-Span, the Polish That's Kind to Your Saucepan. The wording of the copy was any man's guess. If they clipped the coupon,

good! If they bought Shino-Span, hooray! Yet for that work I had the preparation of the Short Course.

I THINK a new writer in a studio should be prepared for his job. I think he should be given some knowledge of the process of producing a picture. I don't think many writers new to pictures have a general knowledge of cutting, of process work, of the actual use of the camera on the set, of set design as it affects the playing of a scene and the placing of the camera.

I know that I started my first continuity when I had read not more than four shooting scripts in my life. It wasn't until I had completed my second screen play that a director,—not my supervisor, but a director,—explained to me the difference between a cut and a dissolve, which I should have learned in a motion picture kindergarten.

I think the studios should establish Short Courses for writers without previous screen experience. It would involve little change in routine. New writers would go through a training period before starting their first script. That might make impossible the four or six week one-picture contract with a writer new to films, but it would not otherwise upset studio procedure. Not more than one student a day would be watching and listening in any one department. The machinery of making pictures wouldn't be stalled by the necessity of scraping the remains of student writers off the traveling belt or out of the turbines.

THE technical workers in pictures are so uniformly kindly and well-mannered that if they were bored to death by the job of instructing the young, they'd probably die smiling. The embryo would doubtless get his most grudging instruction from his fellow writers, but if that hurt his feelings, he wouldn't last long in the business anyway.

Perhaps the Short Course during business hours would seem to the studios a waste of the new writers' salary. That's quite possible. In a business where two highly paid writers often spend twelve weeks pumping the arms and depressing the ribs of a story which has been dead so long that even the nose knows it, there must be stringent economies somewhere. Then why can't we

By Mary C. McCall, Jr.

have a night school with voluntary attendance, and a charge for tuition?

Cutters, cinematographers, and directors, sound men, process experts, might well be glad to talk and answer questions. Their lot would surely be improved if writers learned their business. A director might then stand a chance of getting a real shooting script, carefully gauged as to length, so rigorously edited as to make overshooting unnecessary, its action so planned as to limit settings to real essentials.

I'll make my employers an offer. If they will start the school, I'll go to it, with my note book under my arm and a clean handkerchief pinned to my dress.

## Editor's Note:

THANK you for the article, Mary McCall.

It doubly rates our applause as it concurs in idea with a new policy being formulated by the Magazine Board.

The Guilds' Magazine having passed through various stages of cocoon and chrysalis is about to emerge with full spread wings as a medium of vital information to Writer and Actor. We are going to attempt to make it of definite, practical value to the members.

This will be done in a series of special articles prepared by the best informed people in all branches of the industry. Don't be alarmed! We are not contemplating any professorial preaching nor laying down of dry rules and theorems. But lively discussions and presentation of problems affecting us all.

Fundamentals of the technical phases that affect writing and acting will be presented. Subjects will range from "The Dramatic Values of the Closeup" to "Music for Moods."

CONSTANTLY new inventions and new uses make the camera more flexible. Process shots are simplified. New methods are devised. Improved techniques increase graphic and entertainment values. Knowledge of these things should be disseminated to those concerned in making the Motion Picture a more perfect medium of expression.

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# The Hollywood Navy

THE fondest recollections of my youth are connected with the water. As a boy it was my happy lot to make two cruises a day. Not one, mind you—but two. I was attending school in New York City and each morning I left from Williamsburg, Brooklyn, on the staunch East River ferryboat, the *John P. Ryder* and steamed to the foot of East Twenty-third Street, New York . . . and returned each night. It was there I learned about ships.

Those adventures were marked with certain sameness, I will admit—but never were they monotonous. I yet hold the greatest respect and admiration for those pilots who through dense fog or a blinding snow storm could unerringly guide their boats into a slip which was not much wider than the beam of the vessel. Later I continued my nautical adventuring, investigating and exploring the upper reaches of the Wallabout and Gowanus Canals in a rowboat hired for twenty-five cents a day. Now, look you . . .

Today, I am the able commander and crew of a husky sloop which could easily and gracefully swing in the davits of Mr. Barrymore's beautiful ship, the *Infanta*! She's fat and she's round bottomed, and at times she's lazy. But she's mine, all mine . . . body and soul, bilge and skippers . . . and I love her!

WHICH brings us to the main context of this article—the Hollywood Navy . . . the seagoing sons and daughters of the Cinema. Never did a more ideal condition exist than for those happy ones of our profession who constitute the Fleet. Imagine standing on the deck of your own lugger and spouting:

"For I'm cook and a Captain bold  
And the mate of the Nancy Brig—  
A 'bos'un tight and a midship mite  
And the crew of the Captain's gig."

Boy, ain't that somethin'? And it's true. You are all of these and more. It's the only kind of top billing I ever heard of that could beat "Produced by, directed by, supervised by, and written by Joe Doaks."

However, to return to the subject. Many, many shekels that have passed through box office windows and continued on to the pay envelopes of the confraternity of the silver sheet have wisely and profitably been invested in put-puts, dingies, sloops, schooners, speed boats, motor cruisers, yachts and yachting

caps. There is no way I can imagine better to clear the head from a week of conferences, megaphones, typewriters, or grase paint, than to make a dash on a Saturday afternoon for the harbor where your ship is waiting—no matter whether it's a rowboat or a hundred footer. It's yours!

You're master there (unless your "best pal and severest critic" is First Mate). The ocean is before you. That world is yours! Well, almost. That's why God gave you imagination. If you lack that, you won't want a boat anyway. No telephones, no schedules, no retakes, no rewrites, no tests, no nothing but all the fun you can get out of thirty-six hours of freedom! Monday morning is bound to come around again, but that will merely start plans for the following week-end.

THE picture fleet is represented by every branch of the motion picture business. Producers, directors, writers, actors and actresses . . . Polly Moran recently launched a ketch which she will personally skipper. And many other of our prominent sisters are seagoing. They can handle a line or a tiller with the best. Cameramen, soundmen, and the entire technical crew are part of the fleet.

Our Hollywood Navy is by no means in its infancy. To my memory some of our earliest Corinthians were C. B. de Mille, a salty gent who skippers a man-sized ship and is only happy when every kite is flying (including the cook's apron) in the teeth of a gale . . . Mack Sennett, who discovered and blazed the path of hospitality on the high seas . . . Bill Farnum, gentleman, actor, and yachtsman, who gave dignity to the sea in Cinema . . . and Tom Mix, who swapped his saddle for a cruiser and bucked any kind of weather crossing the channel to "The Island." That goes back a few years. Today, a caucus of our Salts would fill the pages of this book.

The statistics on the registered tonnage of the Hollywood Navy are not available. But probably if the boats were placed end to end they would form a bridge to that mystic land somewhere in Florida which was miraged as a result of the day's pay you gave to elect Mr. Merriam. For instance, look over the membership list of the Pacific Screen Writers' Yacht Club . . . (you know we have one—and a barge also. Get acquainted with it).

By Robert Ellis

Or just keep your ears open as you walk over your lot these days . . . "She's up on the ways" . . . "Painting" . . . "Calking" . . . "Hauling out" . . . "Rigging" . . . "Diesel engines" . . . "Compass deviation" . . . "Variation" . . . "The course to San Clemente" . . . "Barracuda" . . . "Yellow tail" . . . "Sea bass" . . . "V-bottom design" . . . "Ballast" . . . And if you sneak up on the studio tank unexpectedly, it's almost a sure bet that you'll find someone sailing paper boats there. But don't push him in . . . he's apt to be the guy who's responsible for your pay check.

IT'S the merriest form of madness that has ever infected our hobby ridden industry . . . and the safest and sanest. Also, we can claim it as a heritage. Our profession has always been closely allied to water transportation.

Before the screen became the thousand and second night of entertainment, water travel was part of the game. Beginning with canal boats—on up to ocean greyhounds. But the greatest of 'all were the "show boats." Reminiscences of the Mississippi recall that some of the smartest river pilots were the men of the "Texas house" of the old stern wheelers. They usually doubled in the show; very often were the proprietors.

If you have the urge, it's natural. Start in with a yachting cap; drive down to Palos Verdes, and stop overlooking the ocean. Look at those sleek hulls and white sails making the course for Catalina. If it doesn't get you, go back to your knitting or collecting butterflies. If it does, buy half a dozen yachting magazines, and in a few weeks you'll be talking more nautically than Fighting Bob Evans, one of the greatest admirals the U. S. Navy ever produced. There's only one ending—it's a happy one . . .

THE day you shove off in your own ship! All yours! You start playing Captain Kidd. But you don't tell anyone. It's a secret. All the other guys are doing it, too. And from then on you become one of the greatest liars that ever lived. For part of owning a boat is to believe that she's the best boat in

(Continued on Page 19)

The Screen Guilds' Magazine



## The Junior Guild

(Continued from Page 5)

WE are almost two years old. Our pioneer days are over. Our aims have been crystalized. Now we are in a position to make steady advancement. I appeal to each member for support, for ready response to any request for aid.

A number of the committees for the year have already been appointed. If you are among those who have been chosen to act, I look for you to perform your duties to the fullest measure of your ability. If, for reasons beyond your control, you find that you cannot attend the meetings or are unable to carry on the work, will you please notify the Board in order that someone may be selected in your place.

The Board welcomes suggestions. If you have any plan or idea that you think will benefit the Guild, notify the Secretary, who will make arrangements for you to present it to the Board. The place to bring your constructive ideas and your just grievances is to those who have been delegated with power to act for the whole organization.

ELSEWHERE in this Magazine is an article describing The Screen Actors' Guild great exhibit, "The Motion Picture Hall of Fame" at the San Diego fair. A feature of this exhibit is a motion picture company working in an actual set.

In connection with this we are planning to send a troupe to San Diego every week. This would provide an opportunity for Junior Guild members to see the fair and have a week's vacation. The Guild would pay the expenses of those sent down in return for which they would be required to be at the Hall of Fame each day, working on the set there the same as in a studio. Those interested may be put on the list by notifying the secretary. But this privilege can be extended only to *paid-up members*.

FORMS for copyrighting material in Washington are on file at the Screen Writers' Guild Office for the accomodation of Guild members.

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◆ THE CHIPPENDALE, pictured above, is only one of many fine encasements offered in Capehart, to harmonize with every type of room decoration.

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# AUTOGRAPHS

## Greeley Reversed

In 1921 a piano-player named Jimmy Durante was pounding the ivories at the Hollywood Athletic club; a rope-twirler called Will Rogers was making shorts for Hal Roach and a Los Angeles kid, Douglass Montgomery, won acclaim in a Pasadena Community Playhouse show, "Lady With the Lamp."

Yet it was only after each had journeyed to New York, scored smashing success in their respective roles of nut comic, barnyard philosopher and dramatic star that they were recognized by Hollywood, lured back and starred in motion pictures.

Known at first to cinemaddicts as Kent Douglass, still-young Montgomery played opposite Joan Crawford in "Paid", trouped many another lead, then took a year off to polish his acting on Manhattan stages.

Then he returned for "Little Women," "Little Man, What Now?", other films as well as stage plays, resumed his own name.

## Alley for Honor

Pleasantly surprised when he found that hometown honor is not without its profit, Montgomery naturally looked about



DOUGLASS MONTGOMERY

*Little Man followed Little Women.*

for sane dependable investment. To him came Benjamin Leven with a plan—which was right down the Montgomery alley.

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Onto a N. Y. L. Endowment went the awful Douglass Montgomery signature (his handwriting is so terrible that his grandmother once gave him a typewriter so his letters could be deciphered.)

Thus was added another name to the world's most valuable group of autographs—collected by Benjamin Leven on contracts for the purchase of Annuities and Endowments by famed stars, directors, writers, producers.

This collection is actually worth millions of dollars in assured lifetime income to those who have telephoned Benjamin Leven at HEmpstead 3862 (he is in the Guaranty Bldg., Hollywood) and discovered how simple and inexpensive it is to provide for your future.

# Gold Gulch

A SHEET of blank paper is a writer's challenge. It cries out for despoilation and generally gets it. Anything from 'now is the time for all good men'—to the hectic dissection of a nymphomaniac female or the confounding of the villains of Wall Street. And, if in the white hot heat of creation he skimps a little on set description—what of it? The art department will take care of that so the hell with it. Such are the ways of the inky genii, ribbon or bottle.

L. S. Living room. Med. Newspaper office. Travel shot—waterfront of Havana. Attic room under the rafters (Author's note: This set should reflect the character of the boy who lives in it. He is a dreamer, aesthete, with the soul of an artist but no medium of expression. Psychologically involute. Repressed in his heart-hunger for beauty. Longing, searching, yearning for a simple four leafed flower with a golden center, etc. etc. and etc.)

THAT'S how it goes to the art director. Does he read it and laugh or does he futilely long for the tenuous fabric of some drifting cloud to fashion this set with? Neither. Just hies himself down to the 'shop' and reckons with plaster. Counts up his nails and glue, looks over the back lot, tears out a doorway here and sets in a window. Orders some wire and burlap. Builds on an angle. Paints in a shadow. Adds a seven tier flight of stairs and reports the set is ready for shooting.

You know, an art director does funny things with chicken-wire and plaster. Sometimes very funny things indeed. Sometimes amazing. A keg of nails and a pot of glue are a challenge, an old

By Henry R. Symonds

dead tree, an odd lettered poster—for which we who are despoilers of paper should be eternally grateful. That's why on this murky Monday morning with my head in my hands trying to make the words follow each other, I am writing this blurb for a pal. One of that mystic clan who builds feeling and mood with lumber, painting in lights and shadows as hard as a producer's heart or as soft as the pads of his fingers, with nothing much more to go on than our jumble of comma's and colon's (exclamation points, if with the independents.)

A PAL with a pioneer urge at the tender age of thirty-eight or forty, cashed in his picture pennies and bought himself one hundred and sixty acres down in Borego Valley where he built a 'dobe house scratched out of the floor of the desert, and settled down (week ends and Yom Kippur) to pioneering with a vengeance—water bags, Indian olla's, Coleman lanterns, long legged vinagaroons and outdoor toilets with knot holes.

In 1775 the great DeAnza passed through Borego on his trek up from Mexico in search of an overland route to the 'Frisco Bay region. Why he should want to go there I don't know as it was long before the days of Pearl Morgan, Tessie Wall, the Thalia, Poodle Dog, Caesars, or Bartlett Alley. But he did and in doing passed through Borego. This was enough for our cactus playboy with the pioneer heartbeats. He became DeAnza himself, a camp follower, attacking Indians—and every place on the desert floor where one footprint followed another, he marked as a De-

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Anza trail with six foot signs built in the studio mill, on studio time. It takes imagination to be an art director.

**T**HEN came the dawn. Quote from San Diego paper April 16th, 1935:

"RIP ROARING DAYS OF '49  
FEATURE OF EXPO.

"With the camps of the '49-ers providing the atmosphere, a natural canyon the setting and a 'pioneer's' genius guiding the authentic creation, 'Gold Gulch' will mark the Exposition's contribution to a re-enactment of California's pioneer days. In the natural setting of the canyon in Balboa park, will be packed the life of the '49-ers. Gold panning with pans and cradles in a creek, the Long-Toms used at a flume will provide facilities for fortune-telling, the lights will go out when a marksman hits the bull's eye at the shooting gallery. Visitors to 'Gold Gulch' will travel in a stage coach or on a burro. Entertainment will include longest whicker contest, horned 'Borego' toad race, biggest lie about early California contest, one armed cigarette rolling contest, bucking burro contest, laziest dog, nail driving, and a stage coach holdup daily—Harry Oliver, M.G.M. art director and pioneer resident of Borego Valley, is in charge of designing and constructing the camp and will remain on as manager."

So here is a double branched orchid with palms to Harry Oliver, the bare-footed kid from Minnesota who wanted to be a pioneer and ended up pioneering the picture business. Who for twenty years has been knocking out sets for such pictures as The Black Pirate, Sparrows, Street Angel, Scarface, The Cat's Paw (no, Rollo, a Harold Lloyd picture, not the cat's father) Viva Villa, etc.

Happy Landings, Harry, from your bucking burro! And if you had a 'laziest writer' contest, I'd come down and enter the way I feel this morning. Adios, hombre—and buena ventura!

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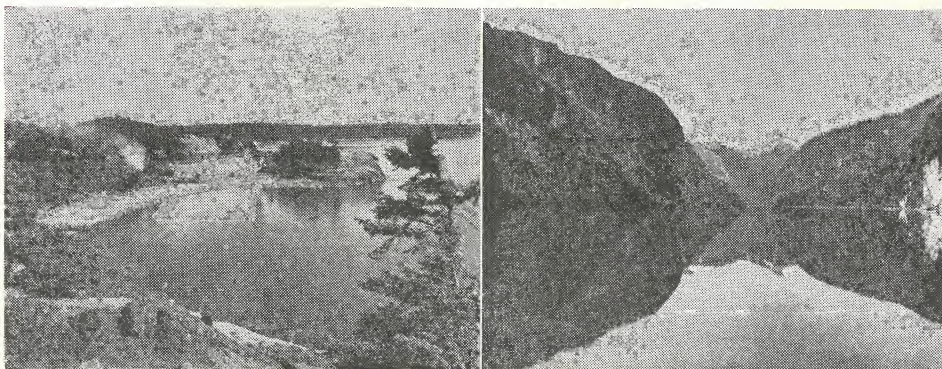
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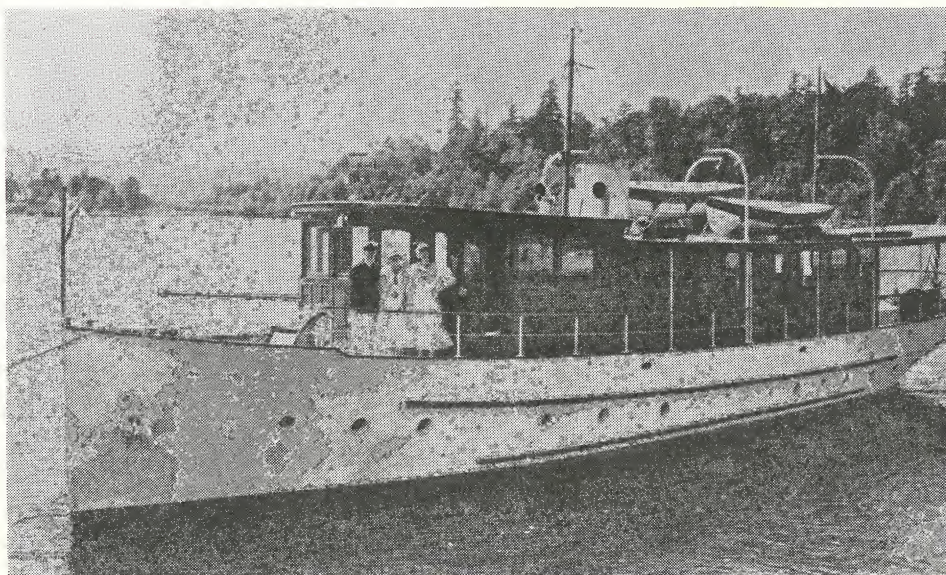
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## Screen Writers' Assignments

1—Original Story; 2—Adaptation; 3—Continuity; 4—Dialogue; \*—In Collaboration.  
5—Lyrics; 6—Music

ANTHONY, STUART—Paramount  
"Wanderer of the Wasteland" 2-3-4  
AVERY, STEPHEN—Fox Hills  
"Time Out For Love" 1-2-3-4\*  
ANDERSON, DORIS—Paramount  
"Without Regret" 2-3-4  
BALDERSTON, JOHN L.—MGM  
"Mad Love" 2-3-4\*  
Reliance—"Last of the Mohicans" 2-3-4  
BALDWIN, EARL—Warner Bros.  
"The Irish In Us" 1-2-3-4  
BARRINGER, BARRY—R.K.O.  
"Thunder Mountains" 2-3-4  
Ambassador Pict.—"Below the Border" 1  
"Born to Fight" 2-3-4\*  
Premier—"Death Rides the Wing" 1  
BELDEN, CHARLES—Warner Bros.  
"San Quentin" 2-3-4  
BENCHLEY, ROBERT—MGM  
"Pursuit" 2-3-4\*  
BLOCK, RALPH—Reliance  
"The Melody Lingers On" 2-3-4  
BRICKER, GEORGE—Warner Bros.  
"The Real McCoy" 1-2-3-4  
BUCKLEY, HAROLD—Warner Bros.  
"Yankee Escadrille" 1-2  
BUFFINGTON, ADELE—R.K.O.  
"Hi Gaucho" 2-3-4  
BURKE, MARCELLA—MGM  
"Adventure For Three" 1  
Paramount—"Morning, Noon and Night" 1  
M.G.M.—"Always Tomorrow" 1\*  
CAMPBELL, ALAN—Paramount  
"The Case Against Mrs. Ames" 2-4\*  
CARSTAIRS, JOHN PADDY—Transatlantic  
Films—"While Parents Sleep" 4\*  
CHANSOR, ROY—Warner Bros.  
"Yankee Escadrille" 2-3-4\*

CLORK, HARRY—Universal  
"Hangover Murders" 2-3-4\*  
COHEN, ALBERT J.—Universal  
"King Solomon of Broadway" 1-2-3-4\*  
CONNELLY, MARC—MGM  
"The Good Earth" 2  
CONSELMAN, WILLIAM—Sam Goldwyn  
Untitled story for Eddie Cantor 2-3-4  
COOPER, OLIVE—R.K.O.  
"Leander Clicks" 3-4\*  
CUMMINGS, HUGH—R.K.O.  
"Leander Clicks" 2-3  
DAVES, DELMER—Warners  
"Anchor's Aweigh" 1-3-4  
DOLAN, FRANK—MGM  
"Three Indiscreet Ladies" 2-3-4  
DUFF, WARREN—Warner Bros.  
Untitled original 1-2-3-4  
FARAGOH, FRANCIS EDWARDS—R.K.O.  
"Doctor Johnson" 1-2-3-4  
FIELDS, HERBERT—Paramount  
"Spring Storm" 2-3-4  
FIELDS, JOSEPH A.—R.K.O.  
"Shooting Star" 1\*-2-3-4  
GARRETT, OLIVER H. P.—Columbia  
"She Couldn't Take It" 2-3-4  
GIBNEY, SHERIDAN—Warner Bros.  
"The Death Fighter" 1-2-3-4\*  
GOODRICH, FRANCES—MGM  
Sequel to "Thin Man" 2-3-4\*  
GORDON, LEON—MGM  
"The Bishop Misbehaves" 2-3-4  
GREENE, EVE—Reliance  
"The Melody Lingers On" 2-3-4  
GREY, JOHN—R.K.O.  
Leon Errol Comedy 1-2-3-4  
HACKETT, ALBERT—M.G.M.  
Sequel to "Thin Man" 2-3-4\*  
HAINES, WILLIAM WISTER—Warners Bros.  
"Slim" 1-2-3-4\*  
HARRIS, RAY—Paramount  
"Let's Get Married" 2-3-4  
HAZARD, LAWRENCE—Columbia  
"Feather In Her Hat" 3-4  
HEERMAN, VICTOR—Universal  
"Magnificent Obsession" 2-3-4\*  
HERZIG, SIG—Paramount  
"Talent Night" 1-2  
HUME, CYRIL—Paramount  
"Jungle Girl" 2-3-4  
INGSTER, BORIS—R.K.O.  
"Hamlet" 2-3\*  
KERNELL, WILLIAM—Fox  
"Ramona" 5-6  
"Free and Easy" 5-6  
KNOPF, EDWIN—MGM  
"Elegant" 1-2-3-4  
KRIMS, MILTON—R.K.O.  
"Freckles" 2  
LARKIN, J. F.—R.K.O.  
"Beyond To-Morrow" 1-2-3-4  
LASKY, JESSE, JR.—MGM  
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"Westward Ho" 1-2-3-4\*  
"Vanishing Rider" 1-2-3-4\*  
PASCAL, ERNEST—Fox Hills  
"Here's To Romance" 1-2-3-4\*  
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PRESNELL, ROBERT R.—Universal  
"1011 Fifth Avenue" 2-3-4  
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"Along Came a Woman" 1-2\*  
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THEW, HARVEY—Paramount  
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"The Imperfect Husband" 2-3\*  
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1—Story; 2—Article; 3—Book; 4—Play;  
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BLOCHMAN, L. G.—"Stolen Years" Fiction,  
Home Magazine (1)  
CAMPBELL, ALAN—Story, Fiction, New  
Yorker, (1)  
KOBER, ARTHUR—"Fever In the Bronx" Fic-  
tion, The New Yorker (1)  
MEYROWITZ, BERNHARD C.—"Extravagant  
Relief" Non-Fiction, The New Republic (2)  
NORTON, GRACE—"Love For Sale" Fiction,  
Fawcett Pub. (1)  
"To The Other Man" Fic, Fawcett Pub. (1)  
ORR, GERTRUDE—"Tiger Lady" Non-Fiction,  
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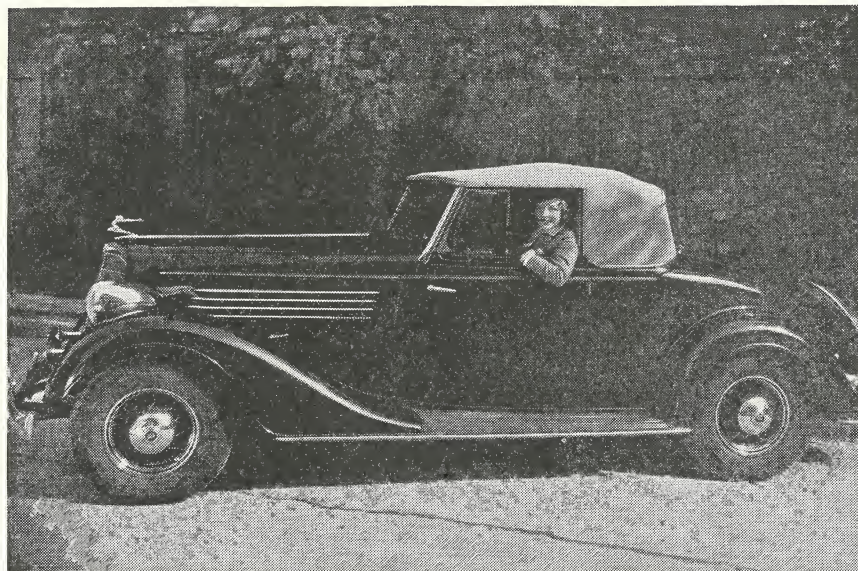
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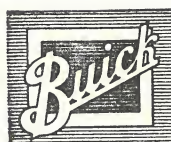


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# Lowdown On London

WE are glad to see a few squawks about the Blue Bloods doing extra work in pictures "just for fun" . . . picture production should be for the people who earn their living at it and any one who wants to emulate the screen stars because they have nothing better to do might give the industry a break and go play in their own castle back yards . . . we particularly liked the Bing Crosby broadcast and it was very well placed this side with "Mississippi" playing the Plaza and Bing's other flicker, "Here Is My Heart," generally released here the following week; nice work, Bing and Paramount!

London looks like an ad for Coward's "Cavalcade," what with platoons of horse guards trotting about, carriages, flags and all that; some one with some good color cameras ought to make a tidy sum on our Jubilee! . . . all matters cinematic begin and end at the Mount Royal Hotel . . . everyone is there!

TOUGH on John Monk Saunders (and the umteen on the script, including this scribe, H. M. Rogers, Chas.

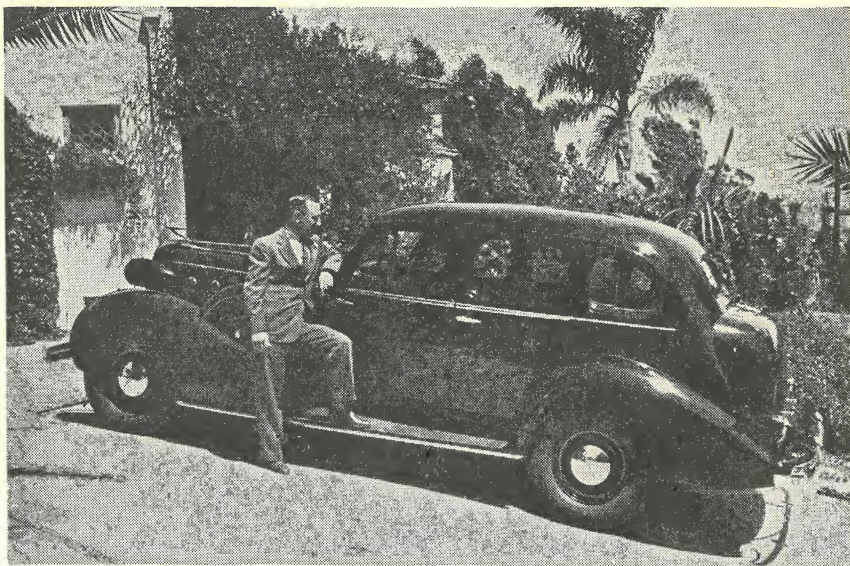
By John Paddy Carstairs

Kingsley, Major Bodley, M. Hoffee, et al) his "Manners Make the Man" story calls for a fierce boat race between Oxford and Cambridge, stroke for stroke, all the way . . . but vain attempts on the part of MGM cameramen this side for years now; they can never get the two crews in the same picture; it's a question of panning back to pick up Oxford every time!!!

Mrs. Sam Katz in town and telling us she has quit movies on account of she prefers being a wife; well, there is a lot in that, Sari . . . handclaps and a Winchell orchid to Bill Williams, the British and Dominions Art Director who has had a picture accepted by our Royal Academy; this is a big honor and the first time a set (for such was the design) has been accepted. . . .

METRO'S "One New York Night" was made as a talkie only a year ago by B. and D. for Paramount as "Sorry You've Been Troubled" . . . theatre high spot for some time has been George Robey (you remember Robey of "Bing Boys Are Here" war-time fame?) playing Falstaff in a Shakespearean revival season . . .

La Bergner is drawing all the women to her movie matinees these days; rumor has it she will play "St. Joan" for British and Dominions with hubbie Czinmer at the directorial helm. . . . Is there any truth in the rumor that MGM is altering the grand Hilton novel "Goodbye, Mr. Chips!" and making it a girls' college story with the better box-office title "Goodbye, Miss Chip-pie!"? . . . We don't realize how badly



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dressed our gals are here until we step abroad a bit. . . .

**F**UNNY how Will Rogers wallops the grosses in the States and plays programmers' spots here in England; rather like our own Gracie Fields, who heads our box-office list by a long ways and yet wouldn't mean a thing to America, no matter how they present her . . . now that everyone has taken bows for "Bengal Lancer," we would like to give a nod to Hans Dreier and all his lads for the booful interiors and et ceteras he gave the production. . . .

California's best booster here is Selznick-Joyce's Harry Ham, who in between selling clients, does a speil for the sunkissed continent that rates him a Colonelship; if they had such a thing . . . you may know by the time you read this that Bill Wyler will meg some pics in Paris . . . we wonder if the genial and brilliant Charlie Laughton's Lancashire accent in a couple of scenes in "Les Miserables" were as extemporaneous as it seemed!?! . . .

**N**OTE to Scenario Editors: If you want a vehicle for Horton or Rugle or Butterworth type of character, get a copy of a French-made flicker sent over, called "Skylark" made by Vador Films; it's a honey of a story and very funny . . . one company here tried to get Gene Markey for a script and then, when everything was set, found that he was working at Columbia; someone oughta told him! . . . and isn't it time someone gave Pearl Argyle a real big break? That gal has everything!!!

Tailpiece: Once there was an American film star visiting England who said (and meant it) that she *wasn't* going to make a picture here, that she *never* would make a picture here, and that she thought our policemen were LOUSY!!!

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## Music's Place On The Screen

By Troy Sanders

**M**USIC in pictures. Again the question comes up for discussion. As has been said before in these columns, musical stage shows are a valuable source of screen material. If adapted properly, this type of entertainment often becomes box-office. But too often the process has been very discouraging, for these stage successes have been reproduced too literally.

The Screen has its own technic, its own strengths and limitations. Many of the good old rules of the theatre hold on the screen, but all of the rules are not applicable to both. Too many screen adaptations of stage successes, because they failed to consider the difference in the mediums, have resulted in weak counterparts of the stage productions.

**T**WO principle differences of the screen are the greater facility of movement and a greater intimacy, made possible by bringing the audience so much closer to the actors by means of

the medium and close-up shots. In other words, a scene that must, because of physical limitations, remain in the same place on the stage can, on the screen, move wherever the action of the story takes it. In addition, the scene on the screen may be followed with the nearness of close-up conversation.

What holds true of conversation is equally true of music, although not all productions to date have made this fact evident. As a definite illustration, we can take "Naughty Marietta." In this picture the music has been handled with a deftness that leaves one with a great feeling of satisfaction. Camera movement and cutting is smooth, varied and swift, and in no way is it hampered by the fact that it is music that is being handled.

**T**HE question of "alibis" for music often arises in conferences. Should it only be used where it would occur naturally, or may a symphony orchestra suddenly be heard issuing, as if by magic, from some sylvan glade as the accompaniment of a love song? The answer is not so difficult. It all depends upon the premise from which one starts.

If the story being transferred to the screen is a musical comedy, then one expects certain license from the very beginning as well as a certain fantasy in the use of music. So in our arbitrary example, "Naughty Marietta", the entire first musical sequence, the departure of the ship, the march of the scouts through the forest—all such scenes, in such a musical comedy are proper, welcome and entertaining.

(Continued on Next Page)

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IF such scenes were suddenly to appear in a picture that was not definitely labeled as musical comedy, it would be a shock, at least to the writer. Based on the same reasoning, the love song in the boat, accompanied by an orchestra, does not seem out of place in "Naughty Marietta." If the hero must sing a love song in a straight dramatic picture, a reason for an orchestra accompaniment can be found. It requires little more thought than originating the scene itself to plant the reason for the accompaniment.

Still using the previously mentioned example, there are such scenes as the marionette show where music is used naturally. In this case, its presence would not be questioned in any picture. But in this scene the music was not only entertaining, but it definitely furthered the story.

IF the plot must be stopped in order to interpolate a musical number, then it is much better to omit that number entirely. This has been, and still is, the glaring fault of so many Broadway musical pictures, especially those that specialize in endless effects that make the audience forget the thread of the plot entirely.

"Naughty Marietta" shows a masterly use of music and comedy, as well as a serious moment once in a while. In it, one may see the transference of a stage musical comedy to a new medium, the screen, in such a way that the result seems to be tailored to its medium.

### Let's Have a Motion-Picture Kindergarten

(Continued from Page 9)

We feel that the Screen Guilds' Magazine is the logical means for such dissemination of information and idea. It is consistent with the Guilds' aim of service to their members. It will aid the Guild member to improve his craftsmanship—make him more valuable.

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### The Hollywood Navy

(Continued from Page 10)

the world, and to outdo the other fellow when it comes to raving.

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P.S.—About that mal-de-mer thing. It's a cinch. Take a spoon of Karo Corn Syrup, bought at the corner grocer, before you leave. It does the trick—neutralizes the acids that start the head spinning. Repeat if necessary—it can't possibly hurt you.

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## Why Extra Lists Have Been Cut

(Continued from Page 8)

greater number—want to get as much as possible for the least effort. We have had graphic illustrations of this recently.

Wishing to aid those who hoped and were willing to work for advancement, we established a course of lectures, spanning motion picture production in all its details. Less than ten extras out of several thousand, took advantage of the opportunity, but studio workers seized on the chance.

Not a day passes that there are not complaints of "hide-outs," carelessness, objectionable conduct on the part of extras. Gradually we are identifying these shirkers, and for the credit of the rest they are comparatively a small group who have no place in the industry.

An ever increasing problem is the veteran who has given years to stage and screen. They feel they are entitled to preference, but they can comprise but a limited part of any large extra call. The demand of the studios is for a younger age average in background groups, but not to an extent inconsistent with life or the ages of the star players.

**C**OMPLAINT is made of "favoritism" or "discrimination." No statement of mine will be likely to correct belief in the first, though I believe the charge to be insincere in that most people, while objecting to its extension to others, are ardent in trying to get it for themselves, which is quite human and common to all of us from getting a job to "fixing a ticket."

As to the second and taking the primary dictionary meaning, we may frankly admit that we do "distinguish and note the differences between" people, since that is our job. Always since time began the "job determines the worker, and not the worker the job." All individual employment is based on that principle.

As before stated, Central Casting Corporation is a private corporation acting as representative of several private businesses, and is in no sense a public enterprise. It must and will continue to exercise its inherent right of selection, and while all who do the selecting sympathize with the problems of those who seek employment its first duty is to choose those the studio demand.

In conclusion, its service is a free service to the extra and in the nine years of its existence it has saved the extra people over \$2,000,000 in commissions, which merely means that they are that much better off. And one last word: Not ten per cent of those seeking extra employment can find it!

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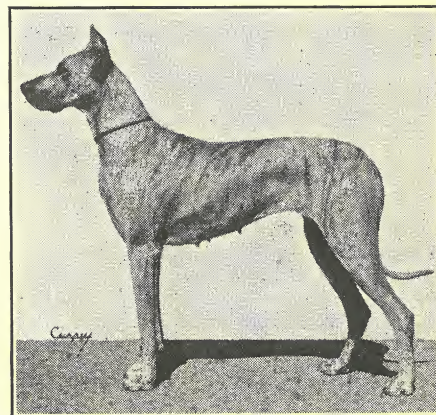
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